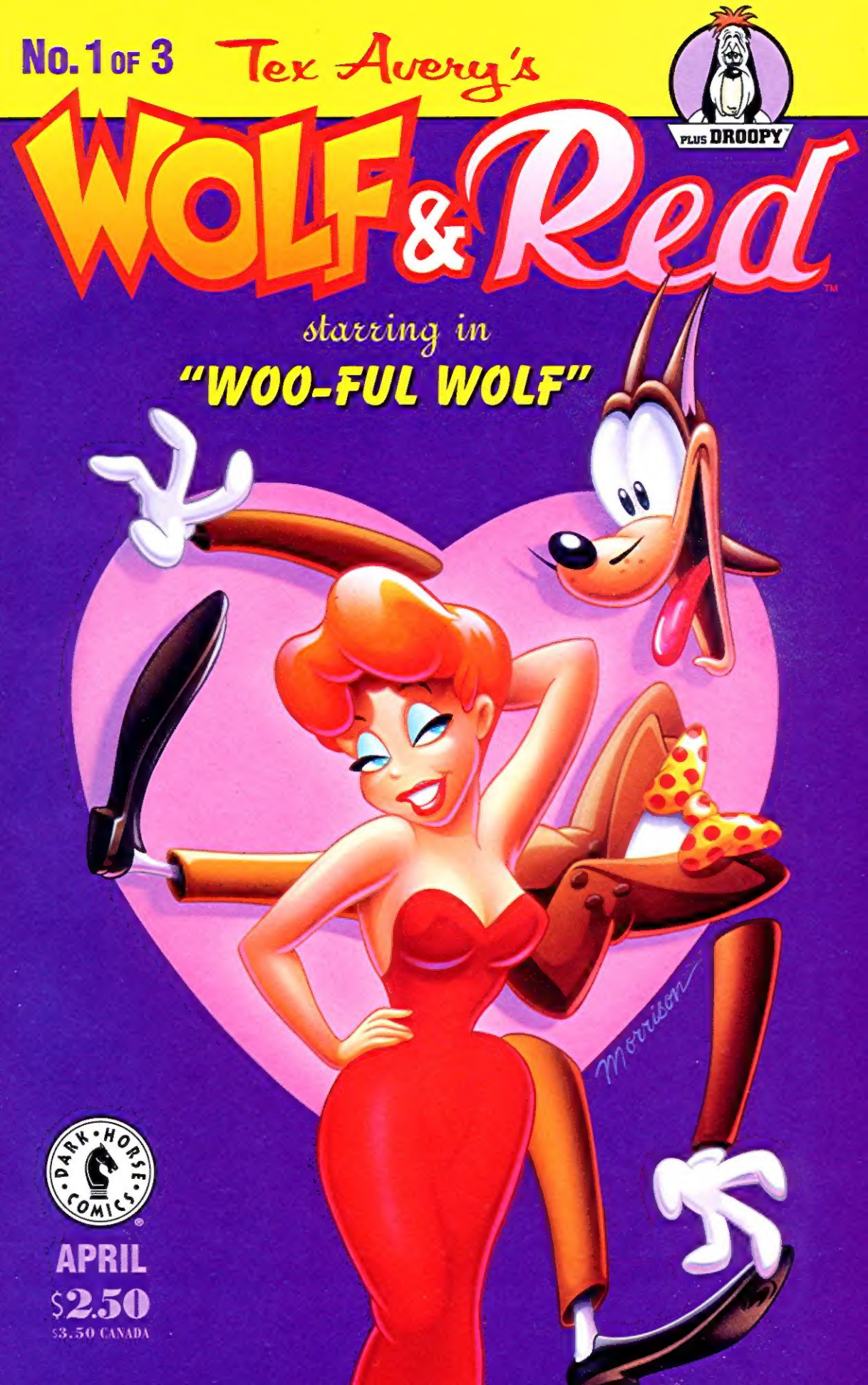
No. 1 of 3
Tex Avery's
WOLF & Red
PLUS DROOPY
starring in
"WOO-FUL WOLF"
Morrison
DARK HORSE COMICS
APRIL
$2.50
$3.50 CANADA

Tex Avery's

WOLF & Red™

starring in

"WOO-FUL WOLF"

Script by **Henry Gilroy**

Pencils by **Stephanie Gladden**

Inks & Letters by **Jim Massara**

Colors by **Cary Porter**

PLUS Tex Avery's **DROOPY™** in **"LOVESTRUCK LUMBERJACKS"**

Script by **Henry Gilroy** Art & Letters by **Jim Massara** Colors by **Cary Porter**

Cover Art by **Bill Morrison**

Series edited by **Robert V. Conte** Series designed by **Cary Grazzini**

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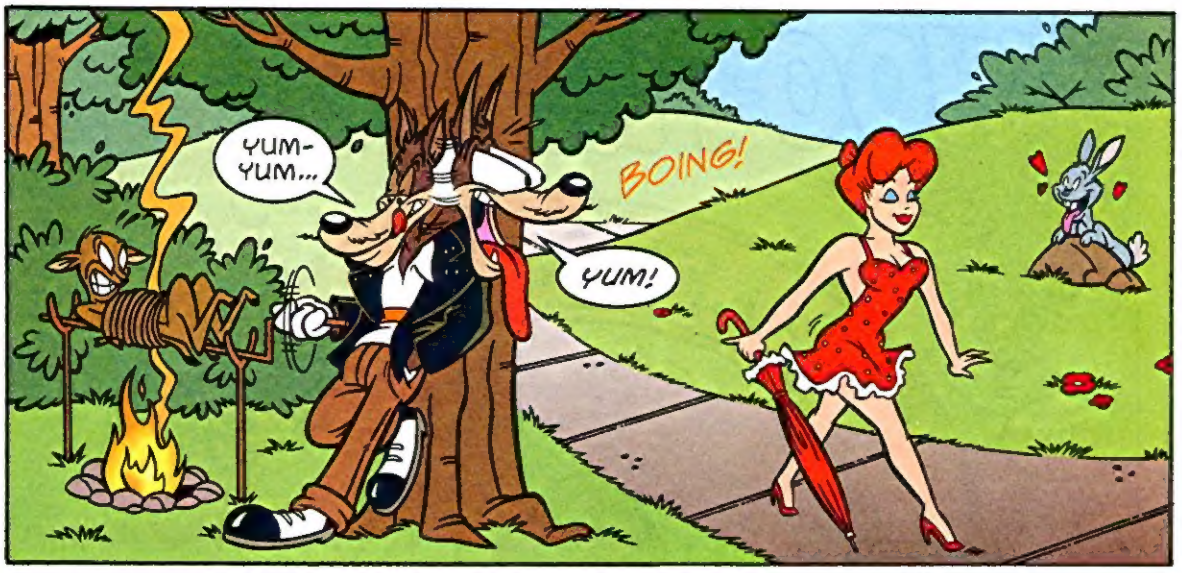
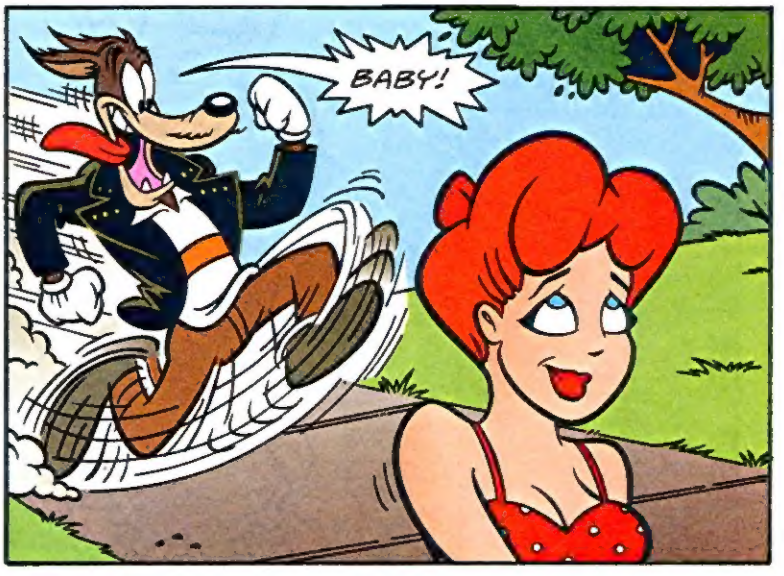
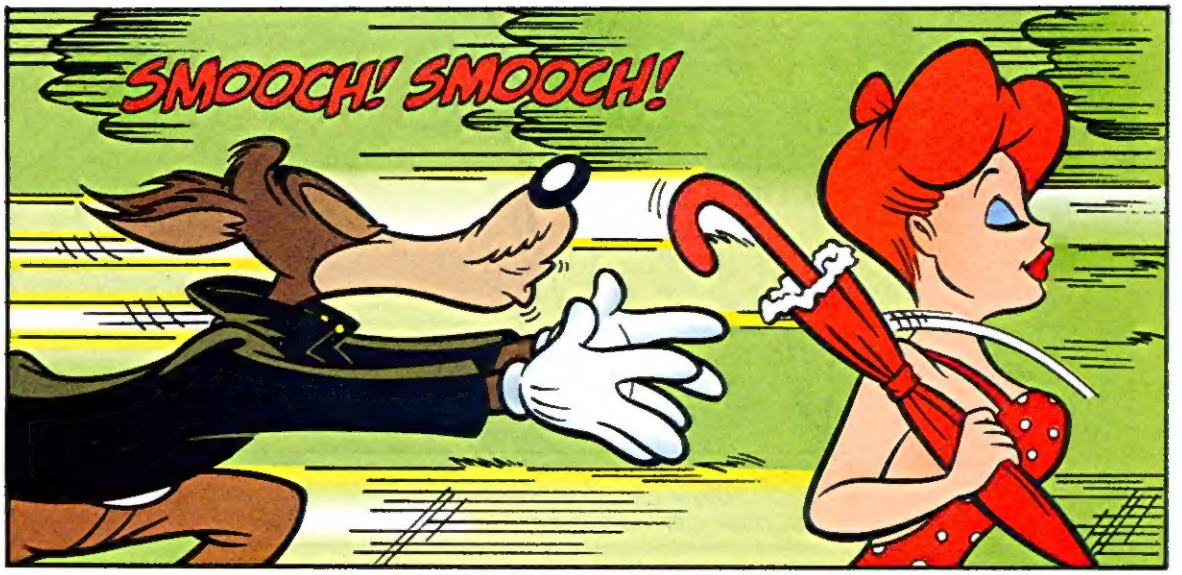
WOO-FUL WOLF
ST. VALENTINE'S PARK
D'OH!
VRT-VROO!
CLACK! CLACK!
BASH BASH BASH
pitter-patter
SCRIPT: HENRY GILROY/PENCILS: STEPH GLADDEN
INKS & LETTERS: JIM MASSARA
COLORS: CARY PORTER/EDITS: ROBERT CONTE

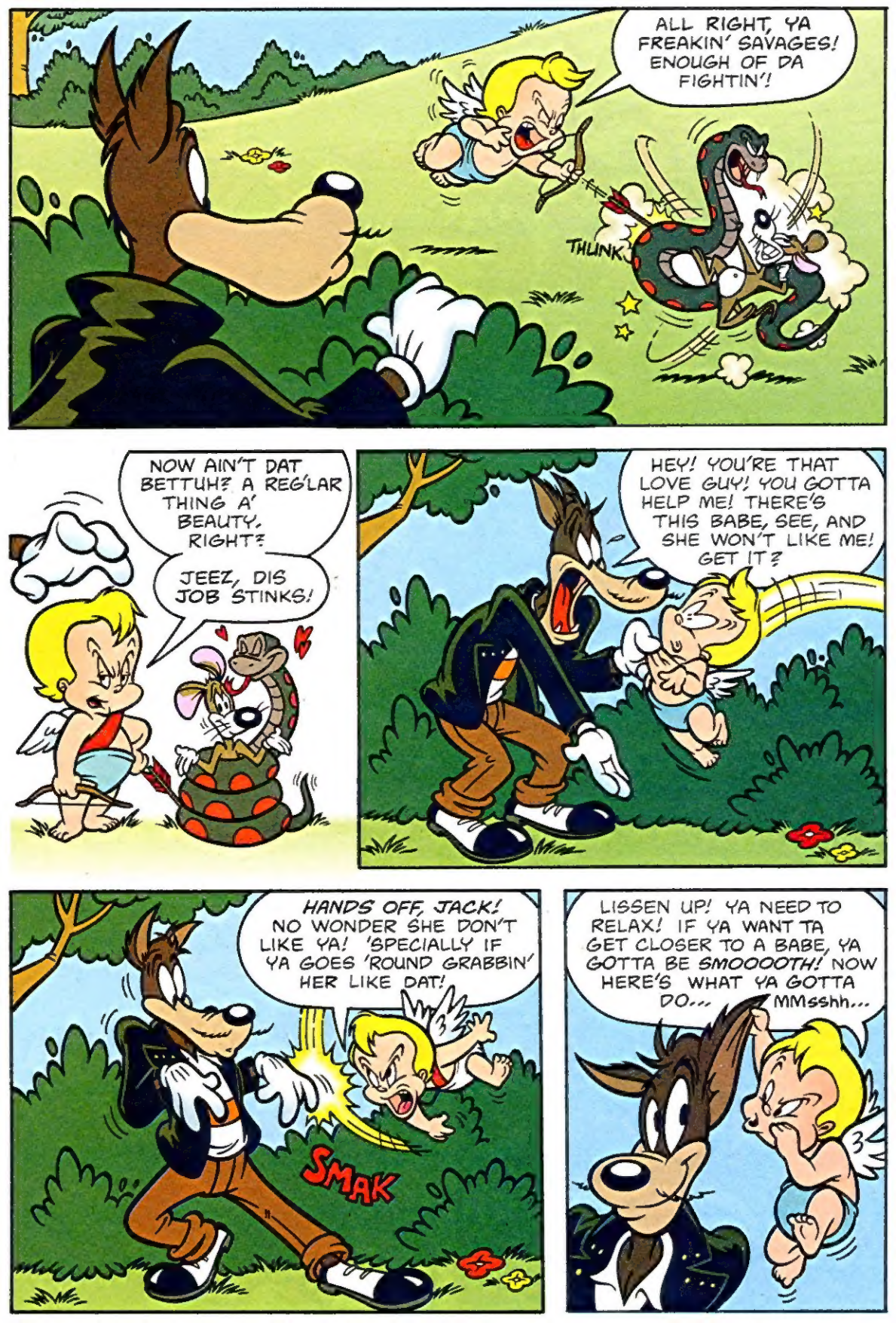

YUM-YUM...
BOING!
YUM!

YOW.

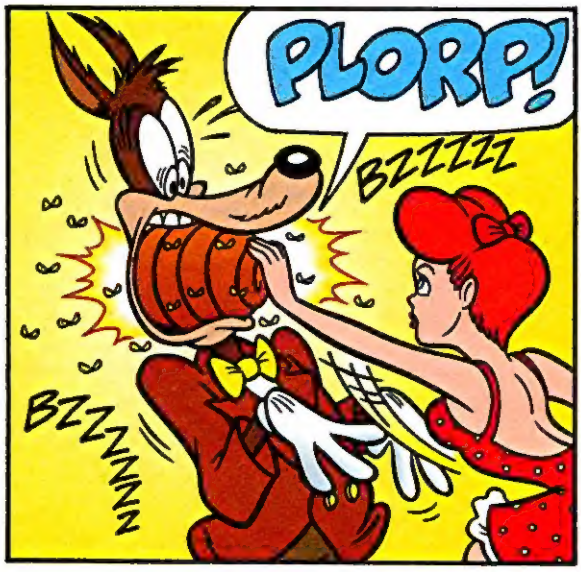

BABY!


SMOOCH! SMOOCH!

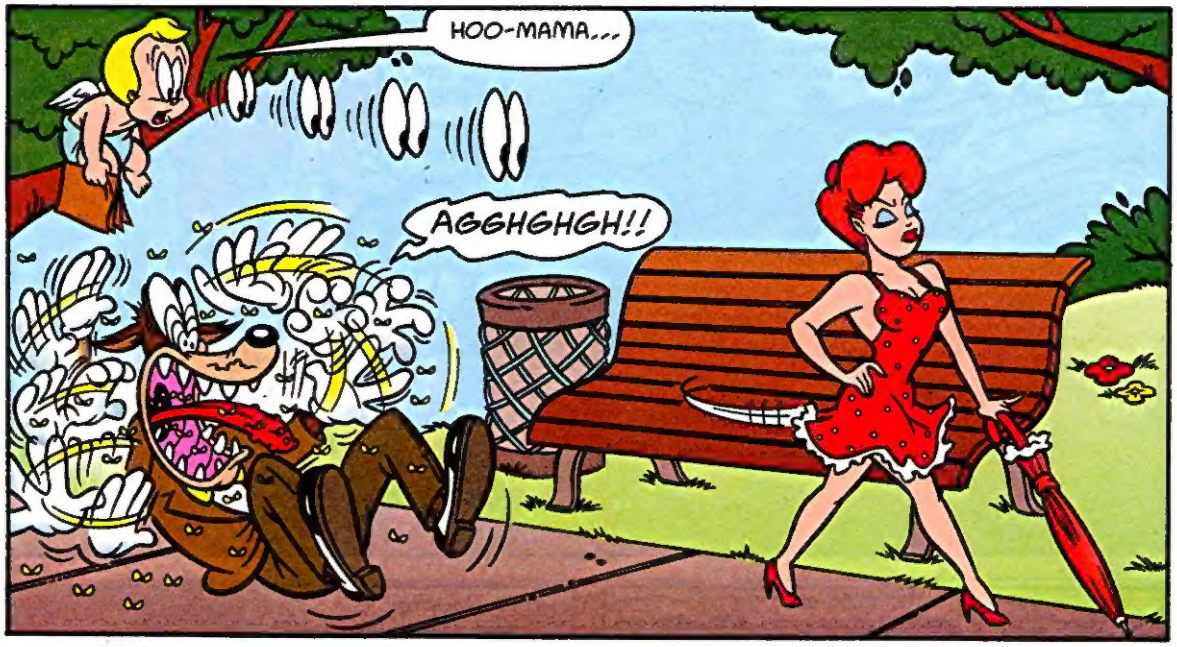
HGUGH!
WHAM
HMPH!
OUCH!
SQUISH
SQUISH
THAT IS ONE TAMALE I GOTTA GET TO KNOW...
HUH?

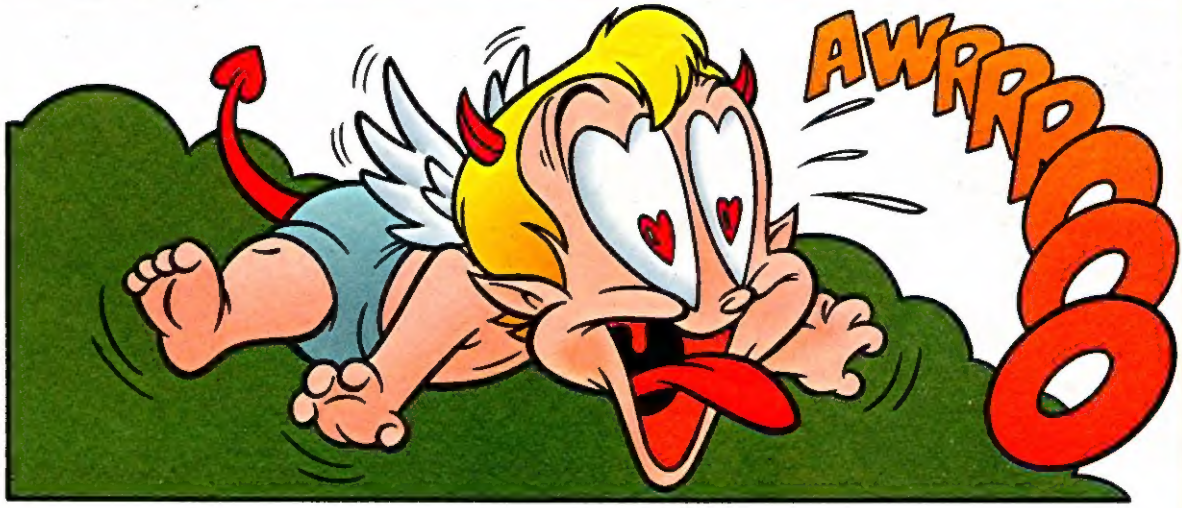

ALL RIGHT, YA FREAKIN' SAVAGES! ENOUGH OF DA FIGHTIN'!
THUNK
NOW AIN'T DAT BETTUH? A REG'LAR THING A' BEAUTY, RIGHT?
JEEZ, DIS JOB STINKS!
HEY! YOU'RE THAT LOVE GUY! YOU GOTTA HELP ME! THERE'S THIS BABE, SEE, AND SHE WON'T LIKE ME! GET IT?
HANDS OFF, JACK! NO WONDER SHE DON'T LIKE YA! 'SPECIALLY IF YA GOES 'ROUND GRABBIN' HER LIKE DAT!
SMAK
LISSEN UP! YA NEED TO RELAX! IF YA WANT TA GET CLOSER TO A BABE, YA GOTTA BE SMOOOOTH! NOW HERE'S WHAT YA GOTTA DO...
MMsshh...

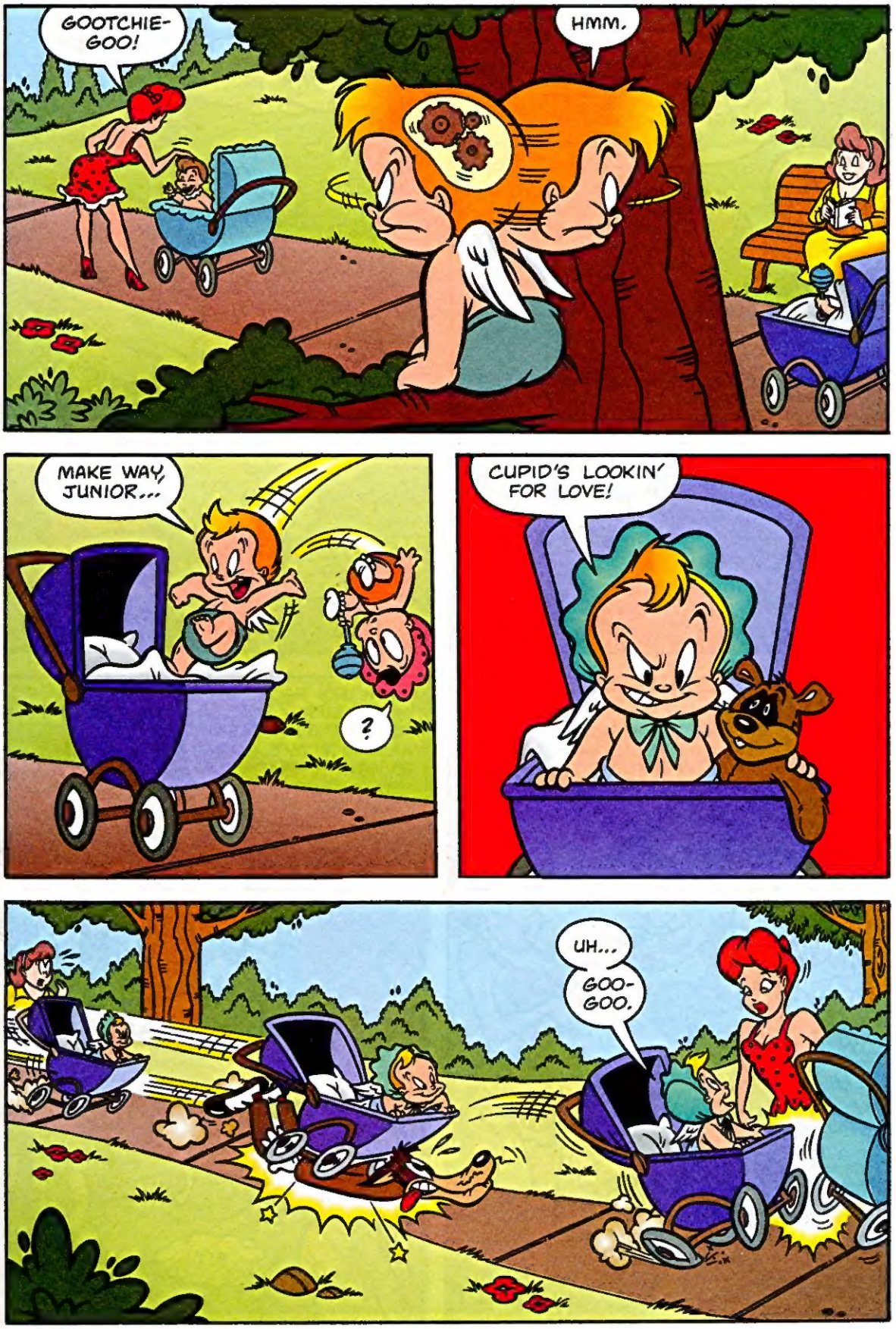
LATER...
OH, MY SWEET NOTHING, 'TIS YOU WHO ARE THE BLOOMING FLOWER TO ME!
YES, MY SWEET? SAY THAT YOUR LOVE IS ONLY FOR ME!
Ah...
Ah...
CHOOOO!
GESUNDHEIT, MY LITTLE NOSE BLASTER! KISS ME NOW!

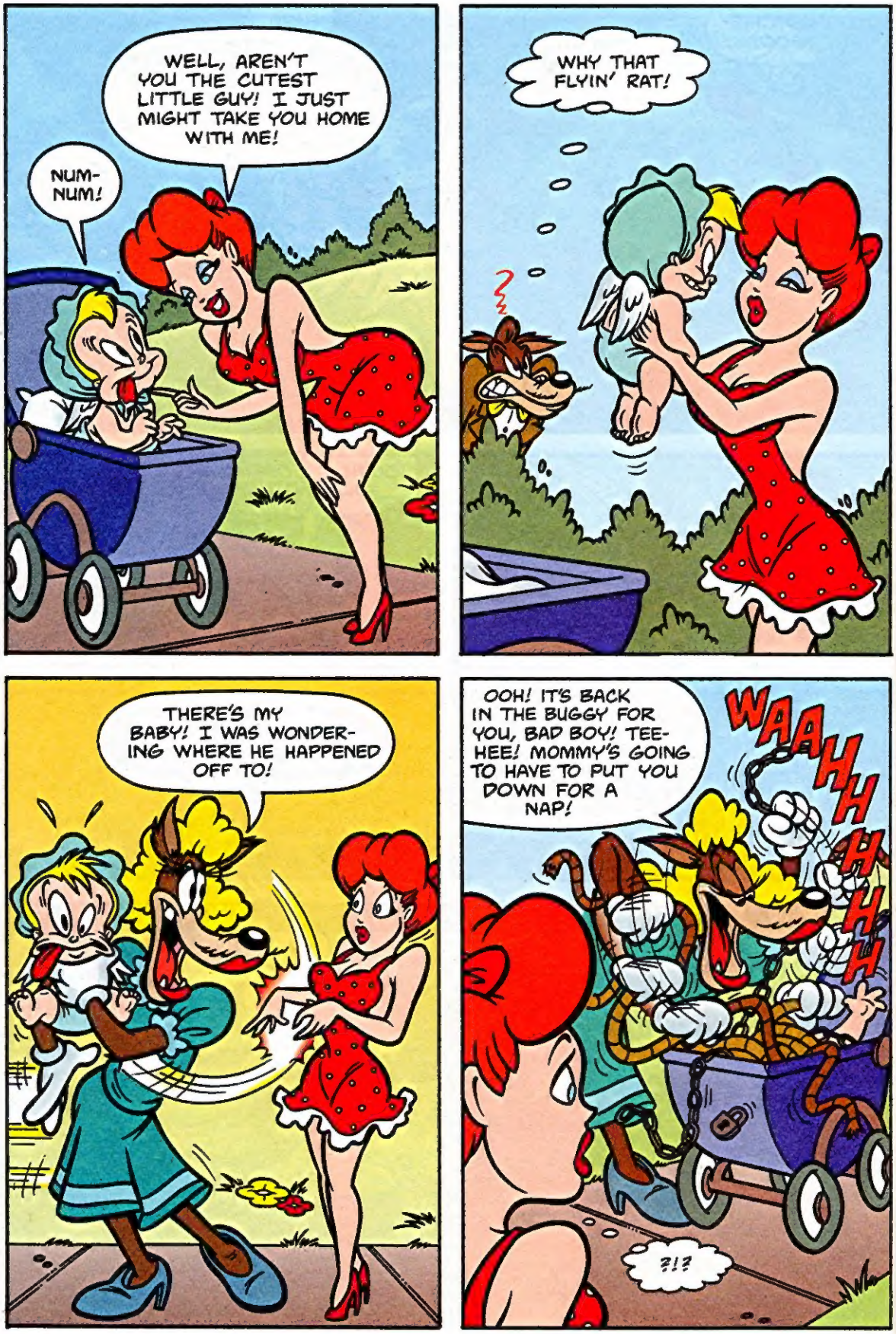

PLORP!
BZZZZZ
BZZZZZZZ

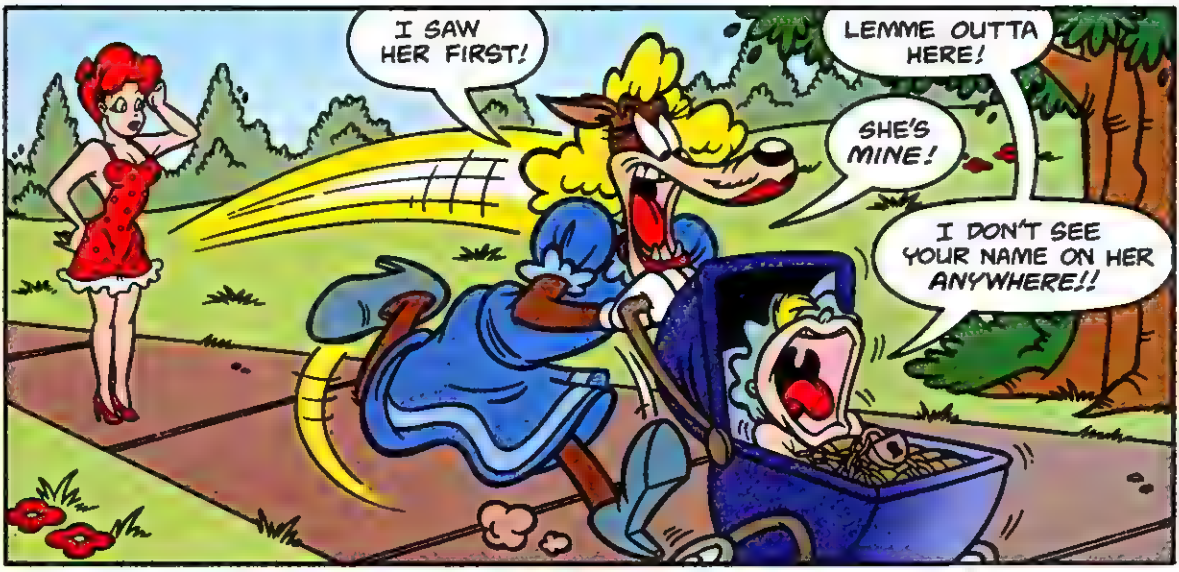
WHAT'S DAT BLASTED WOLF GOTTEN HISSELF INTA NOW?
YAAAAA!!

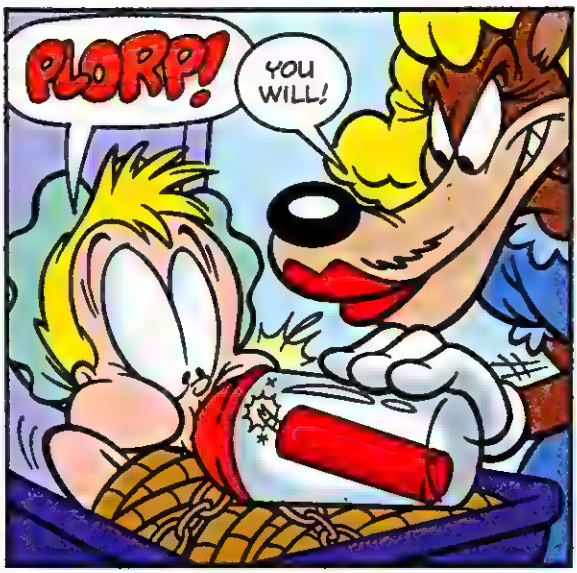

HOO-MAMA...
AGGHGHGH!!


AWRRRRRRRRR


GOOTCHIE-GOO!
HMM.
MAKE WAY, JUNIOR...
?
CUPID'S LOOKIN' FOR LOVE!
UH...
GOO-GOO.

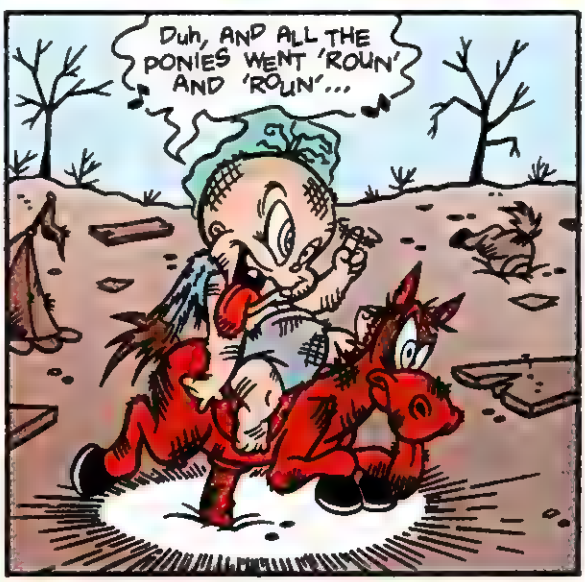

WELL, AREN'T YOU THE CUTEST LITTLE GUY! I JUST MIGHT TAKE YOU HOME WITH ME!
NUM-NUM!
WHY THAT FLYIN' RAT!
THERE'S MY BABY! I WAS WONDERING WHERE HE HAPPENED OFF TO!
OOH! IT'S BACK IN THE BUGGY FOR YOU, BAD BOY! TEE-HEE! MOMMY'S GOING TO HAVE TO PUT YOU DOWN FOR A NAP!
WAAHHHHHH
?!?


I SAW HER FIRST!
LEMME OUTTA HERE!
SHE'S MINE!
I DON'T SEE YOUR NAME ON HER ANYWHERE!!

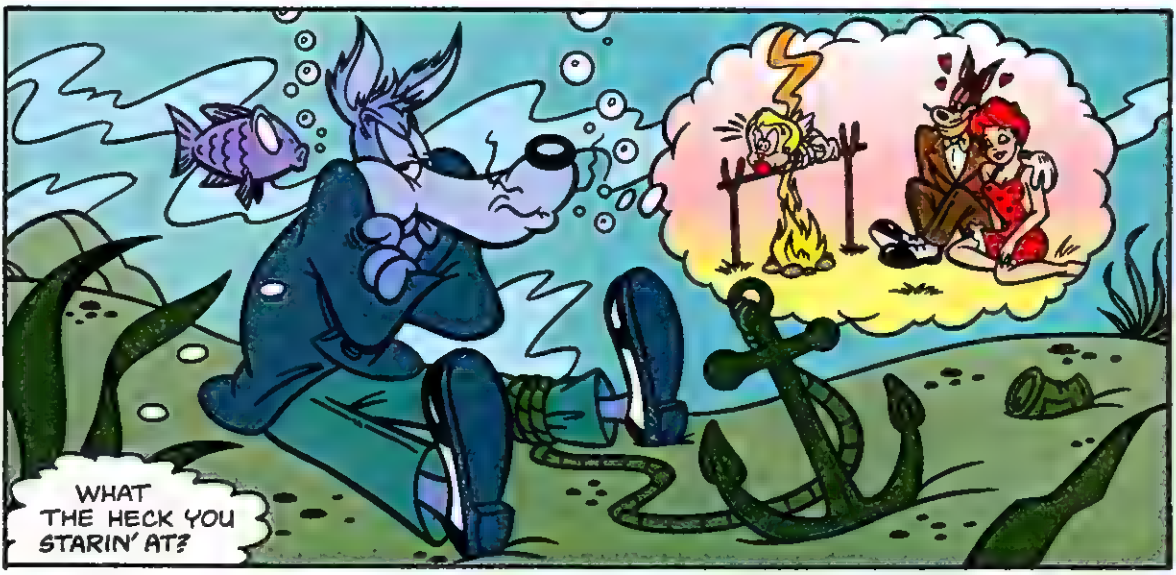

PLORP!
YOU WILL!

NIGHTY-NIGHT, BRAT!
BOOT!

KABOOM


Duh, AND ALL THE PONIES WENT 'ROUN' AND 'ROUN'...

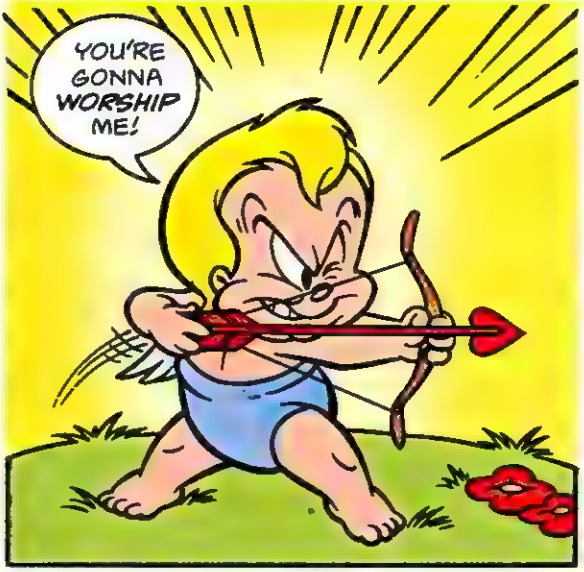
DON'T ASK HOW I GOT INTO THIS ONE!
C'MON, BABY! JUST ONE KISS!
EEK! HELP! MASHER!
CEASE AN' DESIST, CAD!
WHACK WHACK WHACK
THAT'LL LEARN YA!
SPLASH


WHAT THE HECK YOU STARIN' AT?

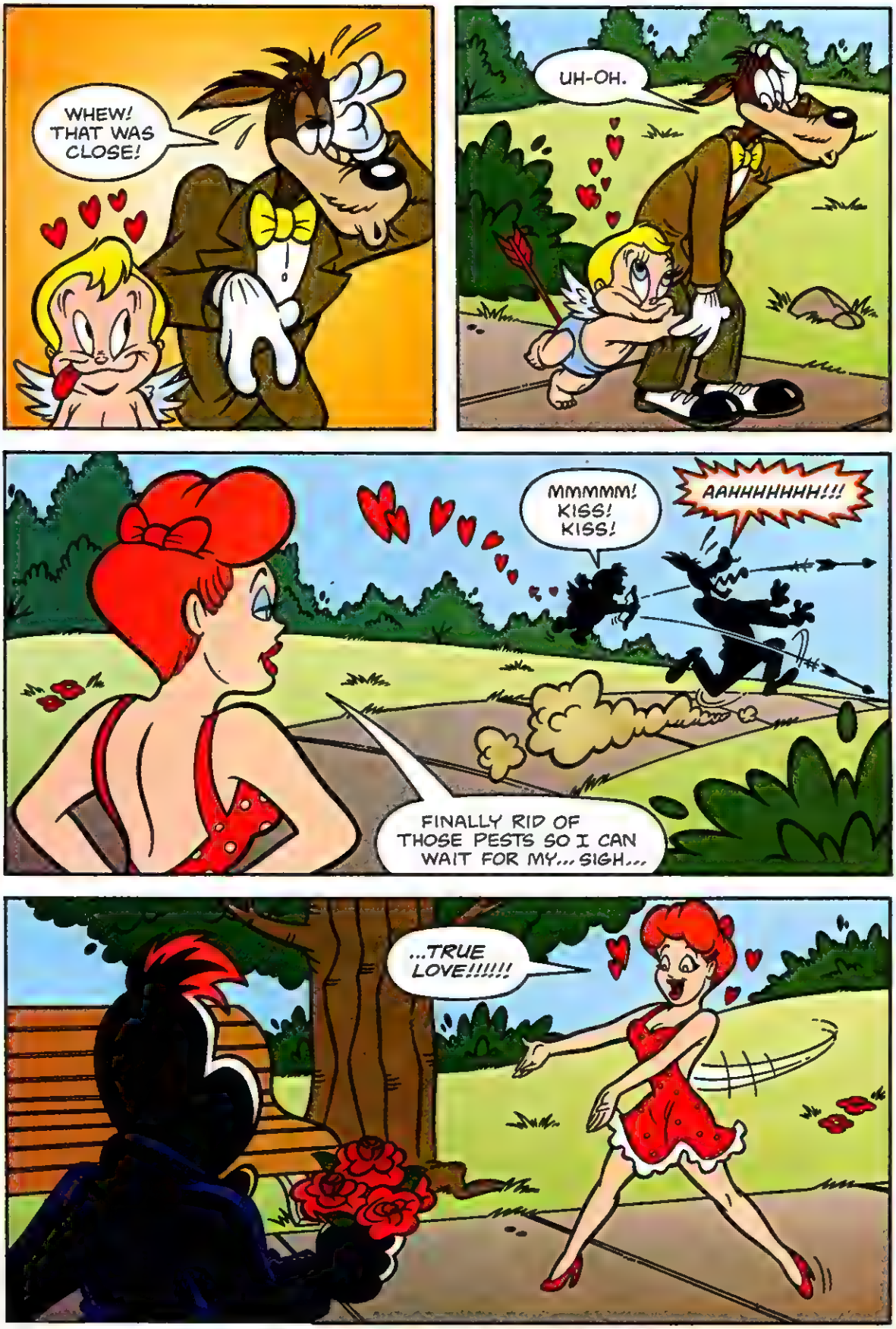
OH, OFFICER. I DON'T KNOW WHAT I WOULD HAVE DONE! HOW EVER CAN I THANK YOU?
HOWS ABOUT A SMOOCH, SUGAH?

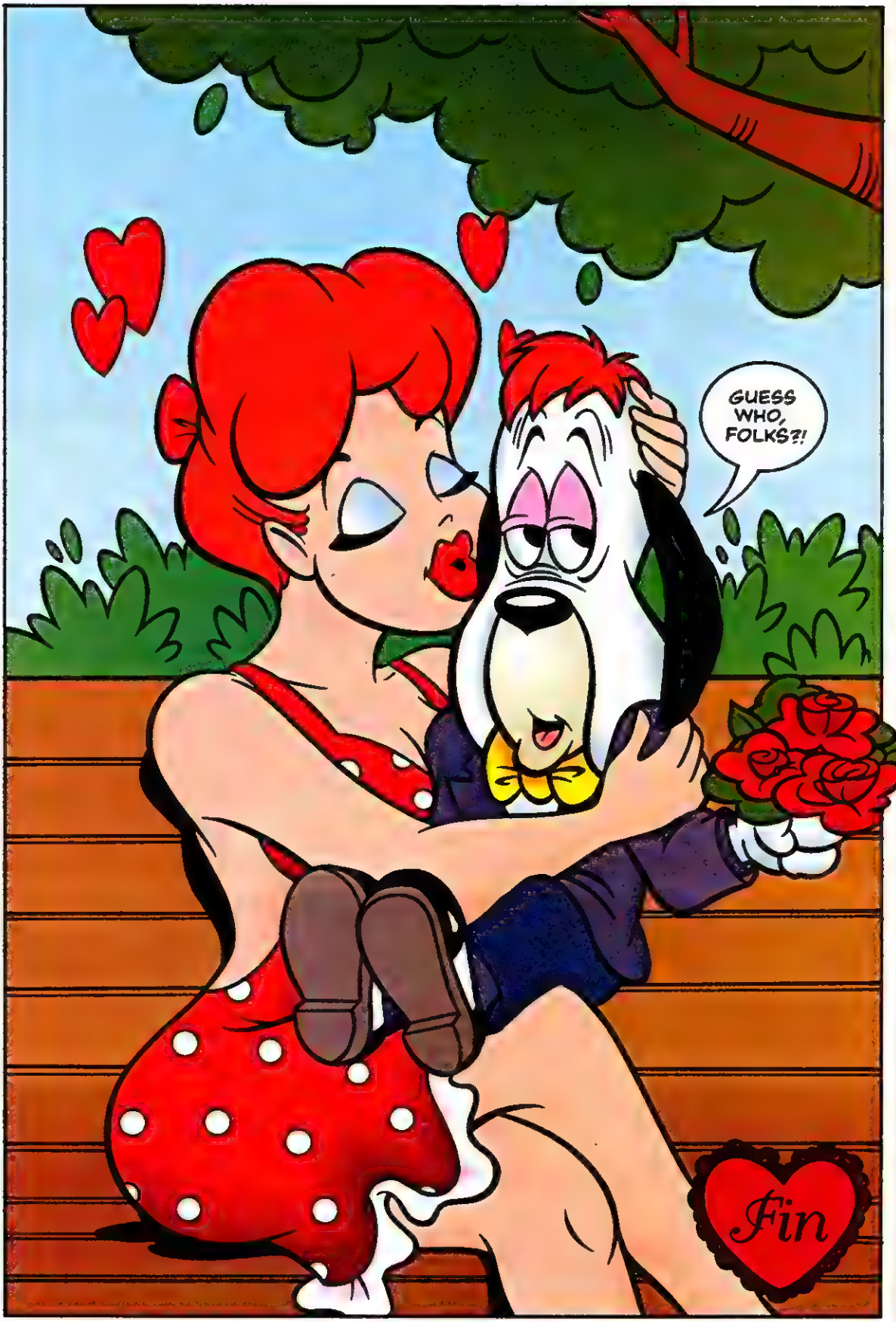
I DON'T THINK SO, YOU EVIL LITTLE MAA-AAAAN!

OH, YEAH?! I'LL SHOW YA THE MEANING OF LOVE!


YOU'RE GONNA WORSHIP ME!

CLUNK
HOLD STILL, GORGEOUS!
OOF!
GIMME DAT BOW!
P-CHING!
THUNK
YOW!
VING!

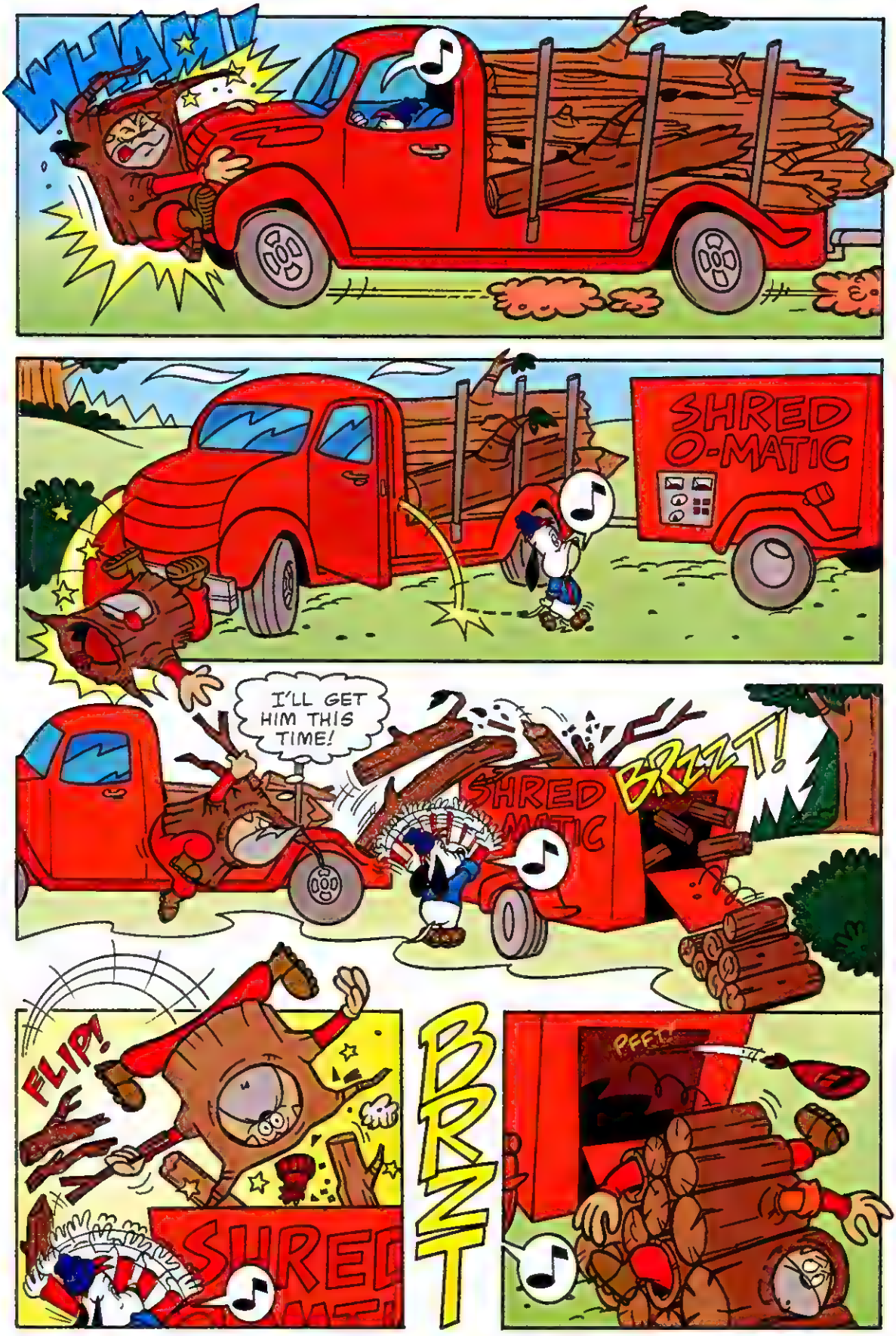

WHEW! THAT WAS CLOSE!
UH-OH.
MMMMM! KISS! KISS!
AAHHHHHHHH!!!
FINALLY RID OF THOSE PESTS SO I CAN WAIT FOR MY... SIGH...
...TRUE LOVE!!!!!!


GUESS WHO, FOLKS?!
Fin

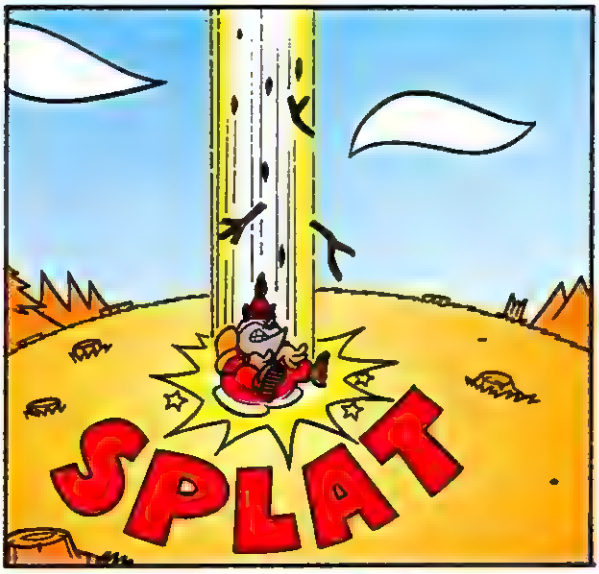
DROOPY™ IN
Lovestruck Lumberjacks
SCRIPT: HENRY GILROY
ART: JIM MASSARA
LISTEN UP, YOU TWOS, EH! OUR CLIENT WANTS THESE TREES OUT OF DA WAY FOR A NEW CABIN!
AND MIMI LOLAGAZONGA GETS WHAT SHE WANTS!
Mimi
WHICHEVER ONE OF YOU LOSERS DOES THE BEST JOB WILL GET A BIG BONUS!
SWEET SWEET!
AND REMEMBER, ONLY ONE OF YOUSE'LL GET THE BONUS!
DROOPY
R.I.P.
CHOP CHOP

WELL THEN, NO USE WASTIN' TIME!
TIM--
OOF!
ZING!
!
--BER.
KRASH!
POW
SNORT!

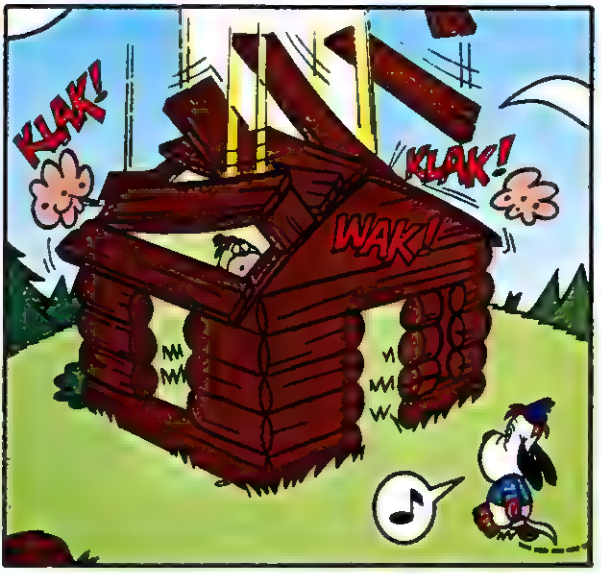
GOOD WORK, DROOPY! YOU KEEP IT UP AND YOU'LL BE GETTIN' THAT THERE BONUS! NOW HAUL THIS LOG ON OUTTA HERE!
@&%#!
YES, SIR.
RRGGGGG!!!! I'LL SHOW THAT LI'L BOSS'S PET!
I HEAR HIM COMING NOW!
POOP!
AHHHH-HAAAA!!
EEP!

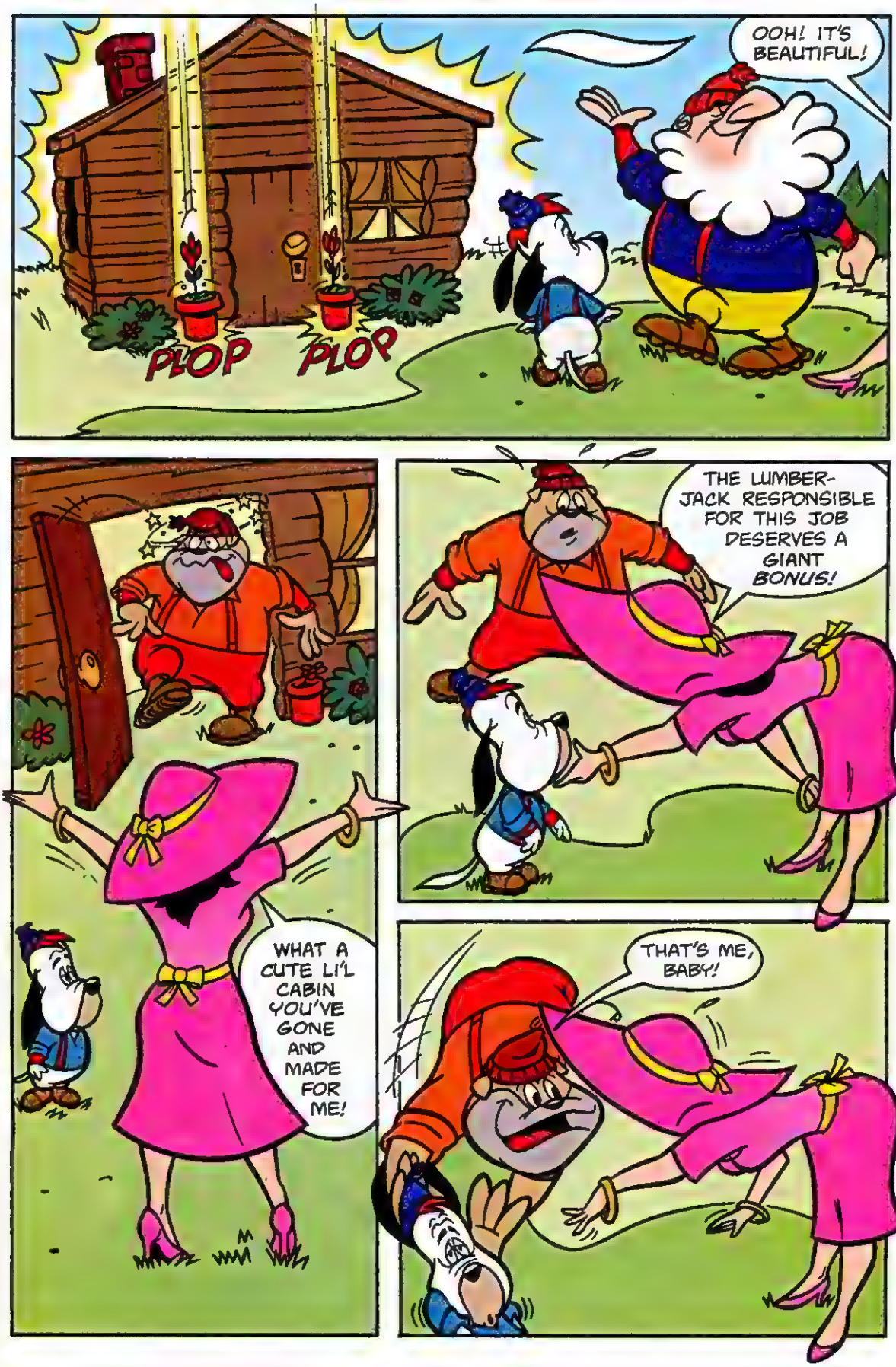

WHAM!
SHRED O-MATIC
I'LL GET HIM THIS TIME!
SHRED
BRZZT!
FLIP!
SHRED
BRZT
PFFT!

LATER...
HEH-HEH. THIS TIME DROOPY GO BYE-BYE, AND THE BIG BONUS ...MIMI... WILL BE MINE!
POP!
WAP!
D'OH!
SHOO, FLY!
SQUEAK!
BOOM


SPLAT

WOMP!
THUD!


KLAK!
KLAK!
WAK!


OOH! IT'S BEAUTIFUL!
PLOP
PLOP
WHAT A CUTE LI'L CABIN YOU'VE GONE AND MADE FOR ME!
THE LUMBER-JACK RESPONSIBLE FOR THIS JOB DESERVES A GIANT BONUS!
THAT'S ME, BABY!

OH, BABY!
AAIIEE!
NO NEED TO BE SHY, SUGAR! LET'S YOU AND ME TRY OUT MY NEW LITTLE LOVE DEN!
HELP ME... PLEASE...
KISS
SLURP
SMOOCH
ICK...
YOU KNOW, FOLKS ... LOVE WORKS IN MYSTERIOUS WAYS.
THE END

Tex Avery's

WOLF & Red

CHARACTER PROFILES

THE WOLF

THE WOLF began his career in Tex Avery's first MGM cartoon, *The Blitz Wolf* (1942), and he's been a big, bad wolf ever since! He spends most of his time following his basic instincts, whether they be the pursuit of fame, fortune, or RED!

THE WOLF is so blatantly bad, he doesn't even bother wearing sheep's clothing. He shows up in the audience wherever RED is performing, and ogles her with the lecherous eyes of an unabashed villain.

But THE WOLF is met with more than his share of obstacles as he pursues his wicked ways. DROOPY™ is a worthy rival, who can confuse and frustrate THE WOLF so much that he almost becomes a sympathetic figure—but that's just until he starts beating down the next door!

RED

With legs like hers, this sultry character needs no other name than simply, "RED." She began giving men the "come up and see me sometime" look in Tex Avery's, *Red Hot Riding Hood* (1943), and became an overnight success.

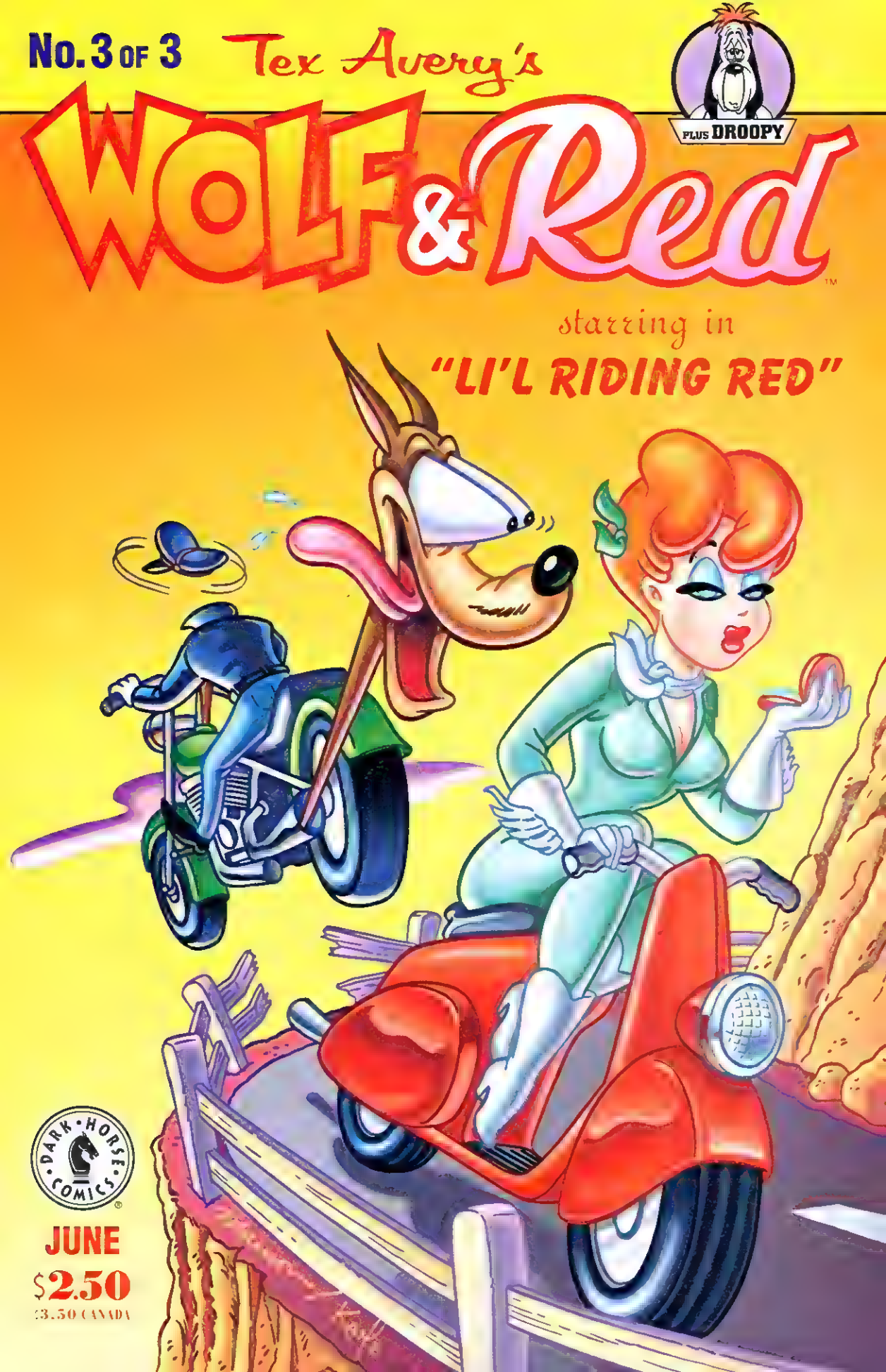
It's easy to see why RED is such a popular pinup girl. She's got Rita Hayworth's hair, Marilyn Monroe's mouth, and Dorothy Lamour's voice. She's the quintessential starlet—all things to all men. And no one, including THE WOLF and DROOPY™, can remain unaffected by her charms for long!

Animation stills courtesy of Turner Entertainment Co.

Tex Avery TRIVIA

This is a scene from *The Shooting of Dan McGoo* (1943), where Droopy and The Wolf fight over Red's affections for the first time. Can you name the Tex Avery cartoon where Droopy and The Wolf *first* appeared together? Mail your answers to: Tex Avery Trivia, 10956 SE Main Street, Milwaukie, OR 97222.

[redacted]


No. 3 of 3
Tex Avery's
WOLF & Red
PLUS DROOPY
starring in
"LI'L RIDING RED"
DARK HORSE COMICS
JUNE
$2.50
$3.50 CANADA

Tex Avery's

Wolf & Red™

starring in

"Li'l Riding Red"

Script by **Henry Gilroy**

Pencils & Inks by **Bill Morrison**

Letters by **Jim Massara**

Colors by **Laura Allred**

PLUS Tex Avery's

Droopy™ in "Pirates Ho"

Script & Pencils by **Brian Lemay** Pencils by **Greg Hyland** Letters by **Dave Lanphear** Colors by **Gary Porter**

Cover Art by **Bill Morrison & Nathan Kane**

Series edited by **Robert V. Conte** Series designed by **Cary Grazzini**

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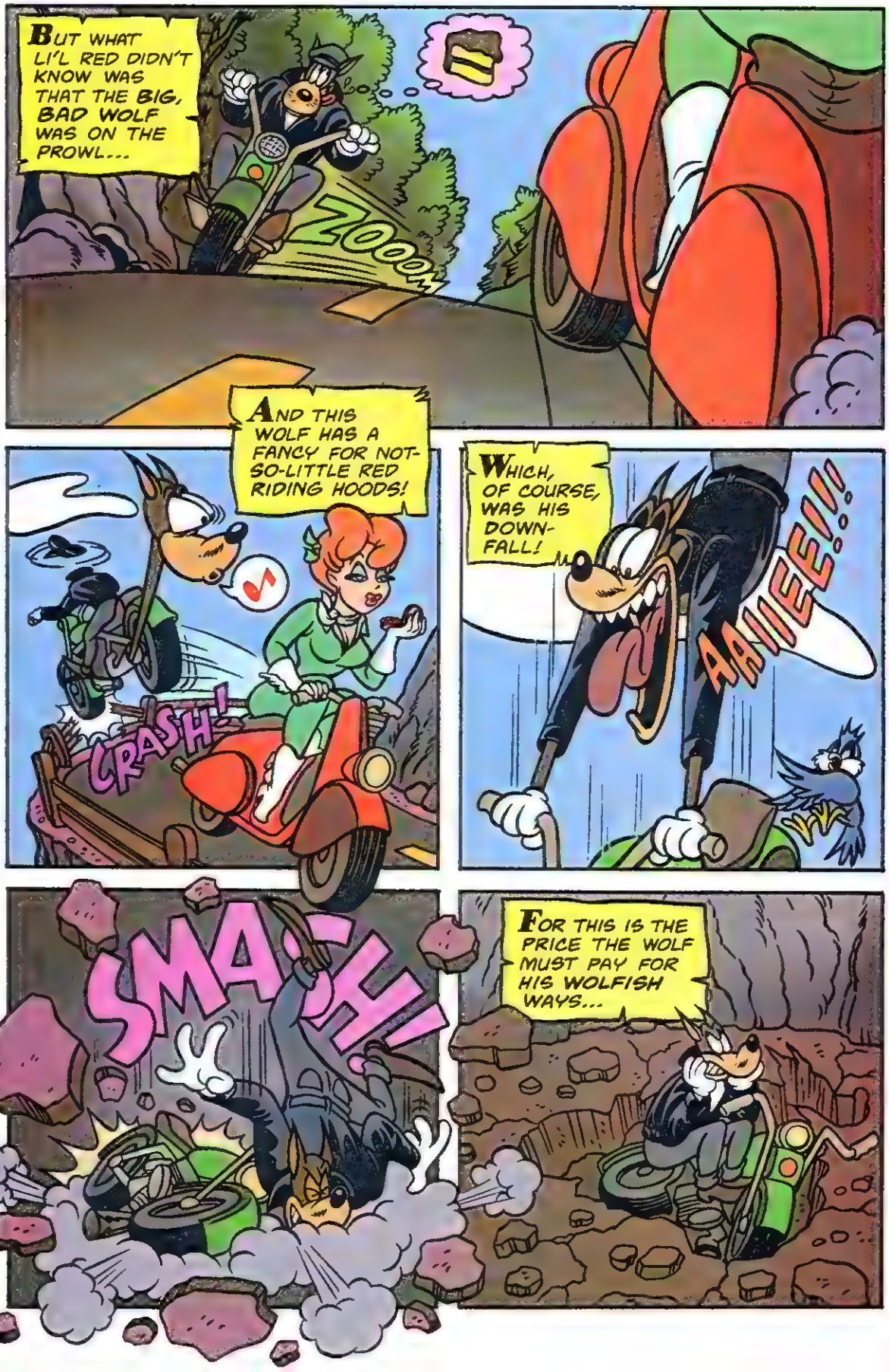
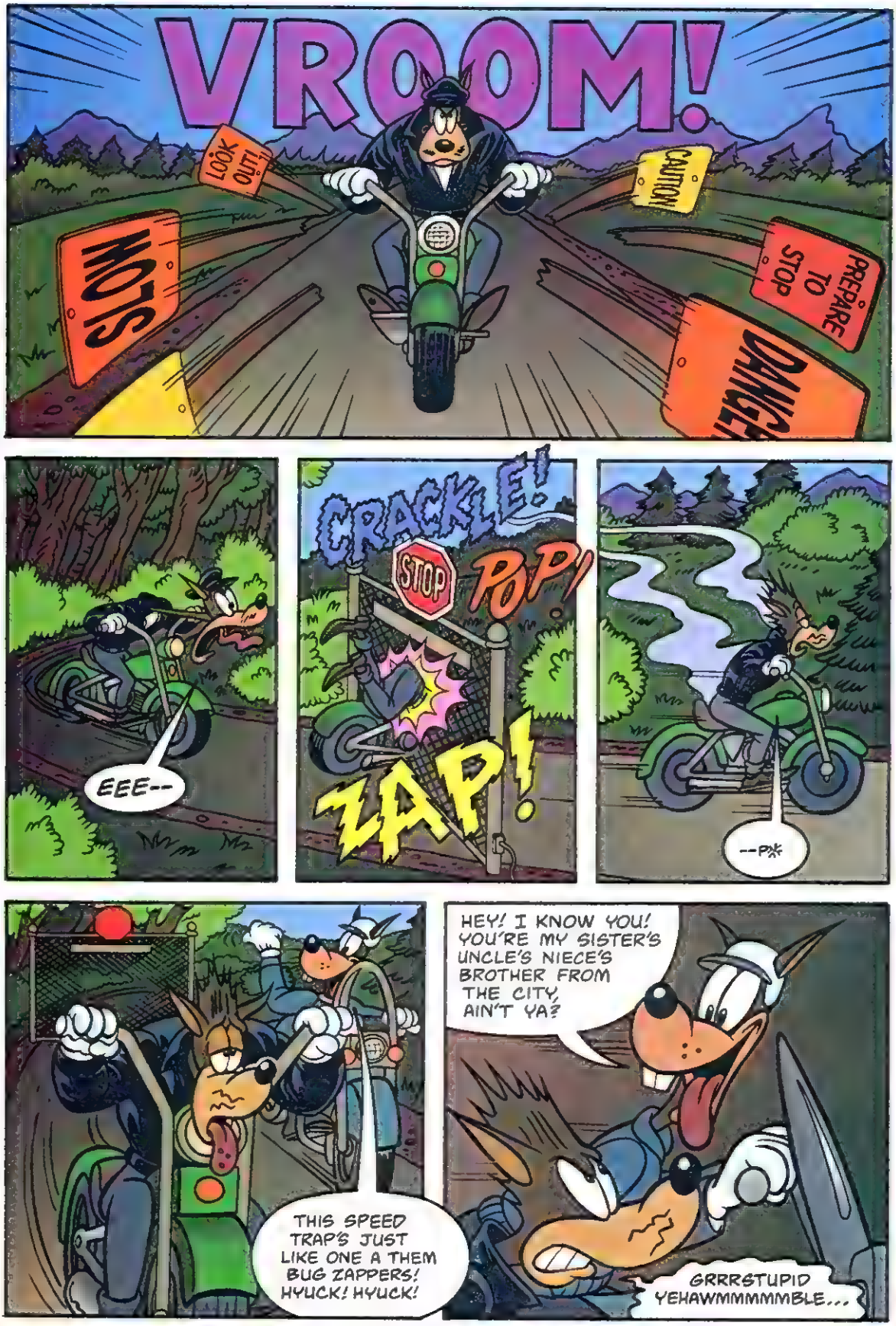
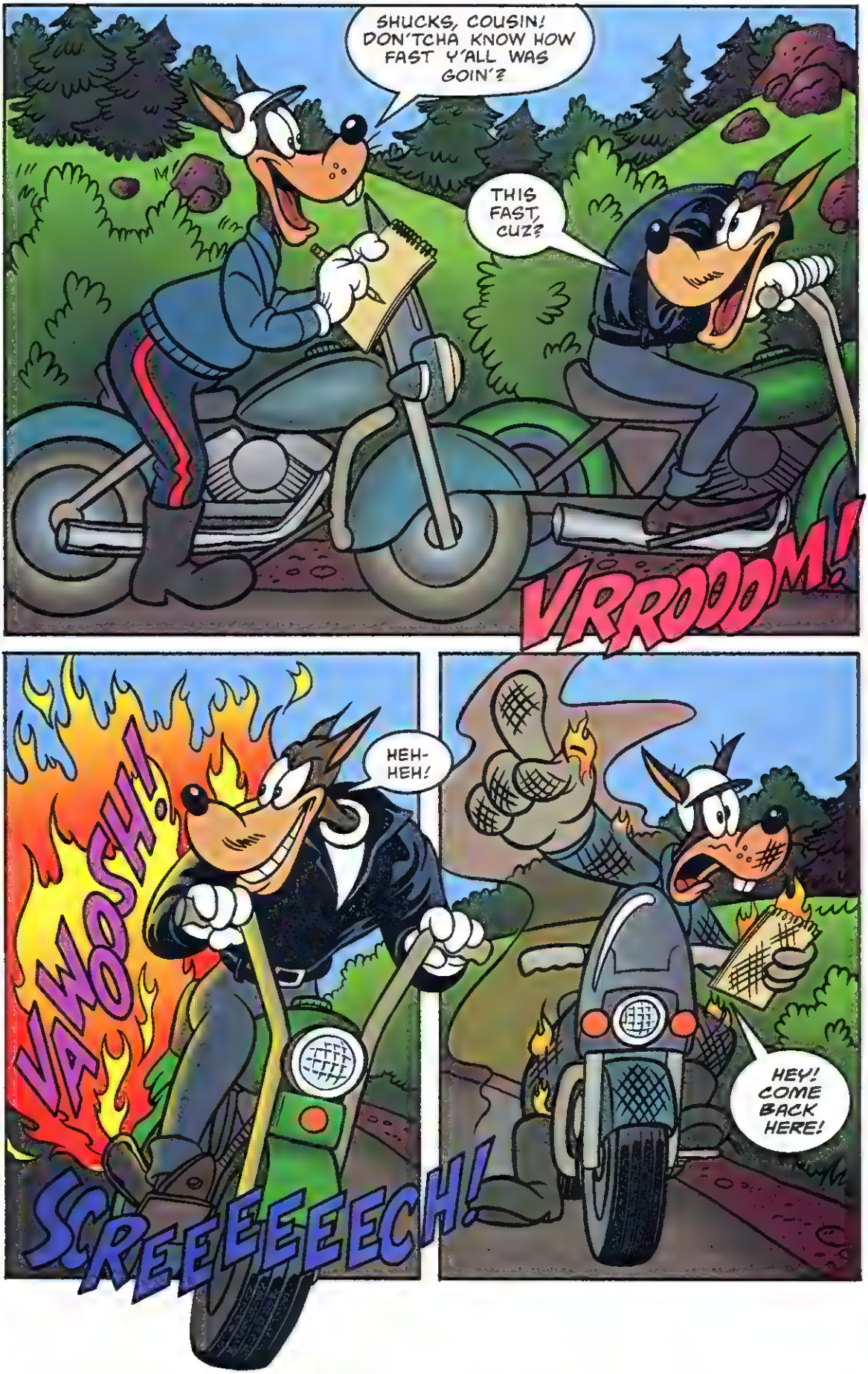
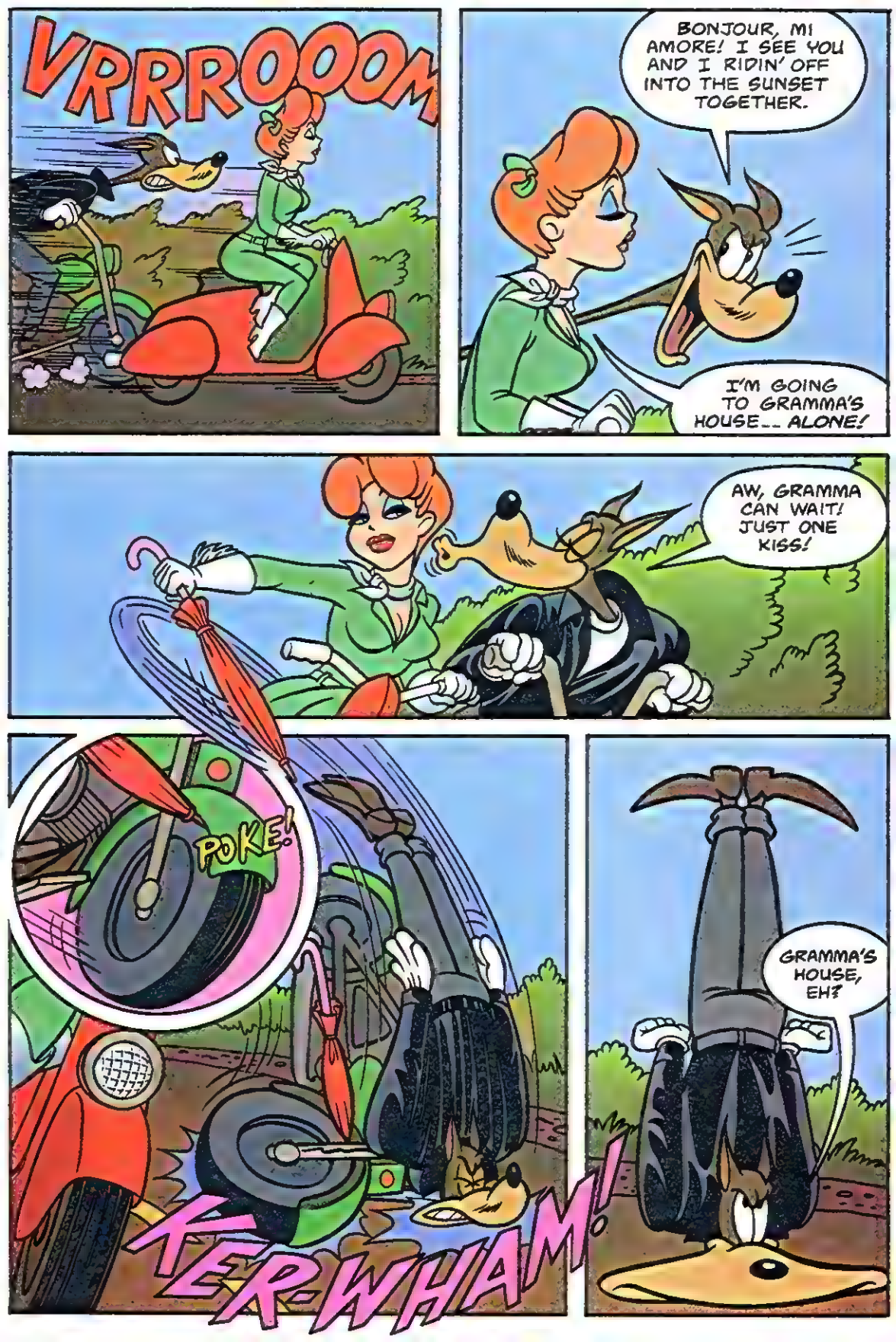
Li'l Riding Red
ONCE UPON A TIME, NOT-SO-LITTLE RED RIDING HOOD SET OUT FOR GRAMMA'S HOUSE...
HENRY GILROY-- SCRIPT
BILL MORRISON-- ART
JIM MASSARA--LETTERS / LAURA ALLRED--COLORS
ROBERT CONTE--EDITS


BUT WHAT LI'L RED DIDN'T KNOW WAS THAT THE BIG, BAD WOLF WAS ON THE PROWL...
ZOOOM
AND THIS WOLF HAS A FANCY FOR NOT-SO-LITTLE RED RIDING HOODS!
CRASH!
WHICH, OF COURSE, WAS HIS DOWN-FALL!
AAIEE!!!
SMASH!
FOR THIS IS THE PRICE THE WOLF MUST PAY FOR HIS WOLFISH WAYS...

YES, SUCH IS THE FOLLY OF THE UNDISCIPLINED BEAST... FAR TOO DUMB TO SUCCEED IN HIS QUEST!
GAK!
DUMB, EH?
CHOMP
CENSORED
NOW FOR SOME DESSERT!


VROOM!
LOOK OUT!
CAUTION
SLOW
PREPARE TO STOP
EEE--
CRACKLE!
STOP
POP!
ZAP!
--P*
THIS SPEED TRAP'S JUST LIKE ONE A THEM BUG ZAPPERS! HYUCK! HYUCK!
HEY! I KNOW YOU! YOU'RE MY SISTER'S UNCLE'S NIECE'S BROTHER FROM THE CITY, AIN'T YA?
GRRRSTUPID YEHAWMMMMMBLE...


SHUCKS, COUSIN! DON'TCHA KNOW HOW FAST Y'ALL WAS GOIN'?
THIS FAST, CUZ?
VRROOOM!
VAWOOSH!
HEH-HEH!
HEY! COME BACK HERE!
SCREEEEEECH!

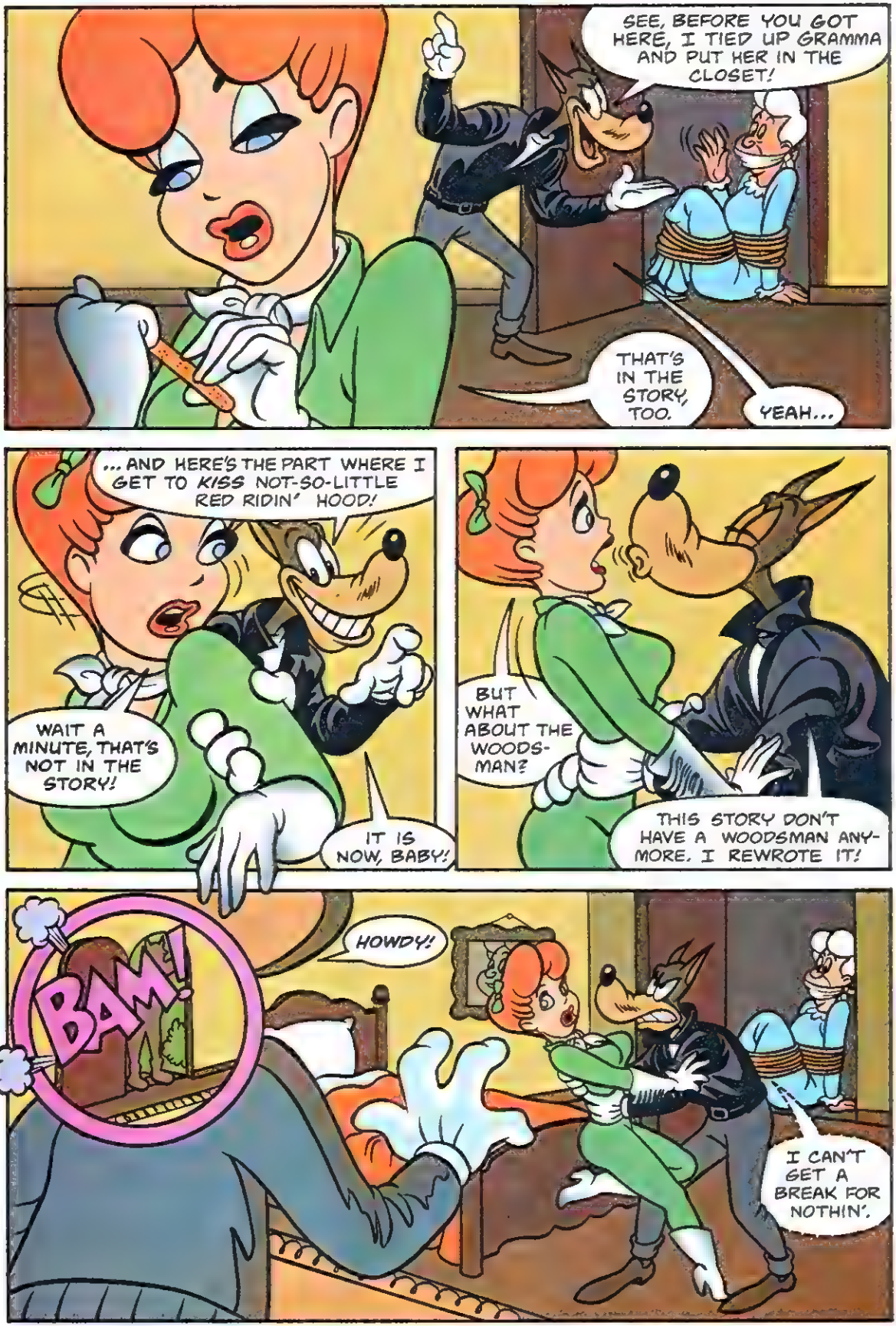

VRRROOOM
BONJOUR, MI AMORE! I SEE YOU AND I RIDIN' OFF INTO THE SUNSET TOGETHER.
I'M GOING TO GRAMMA'S HOUSE... ALONE!
AW, GRAMMA CAN WAIT! JUST ONE KISS!
POKE!
KER-WHAM!
GRAMMA'S HOUSE, EH?

WEEOOOOOO
SKURRH
PULL IT OVER!
SHEE--UCKS! DON'TCHA KNOW WHAT THE SPEED LIMIT IS 'ROUND THESE PARTS?
I'M SORRY, OFFICER, I DIDN'T MEAN TO GO SO ...FAST!

ARROOOOOO-EEEEEE!
CLANG
WHAT EVER CAN I DO TO MAKE UP FOR MY TRESPASS, SIR?
GUH!
SKLURTCH!
WELL THEN, OFFICER...
VRRUM VRRUM
...I'LL BE ON MY WAY TO GRAMMA'S HOUSE. GOOD-BYE.
GUH!
VROOOSH!
HA-HA!
HEY! COME BACK HERE!

OH, GRAMMA?
IN HERE, LI'L RED!
HEY, GRAMMA, WHAT BIG EARS YOU HAVE!
UH, THE BETTER TO HEAR YOUR SCREAMS, I MEAN YOUR LOVELY VOICE, HONEY-CHILD.
BUT, GRAMMA, WHAT BIG EYES YOU HAVE!
HEE-HEE, THE BETTER TO SCOPE YOU OUT, UH, I MEAN, SEE HOW YOU'VE GROWN UP, SWEETIE!
GRAMMA, WHAT ABOUT THESE BIG, OL' NASTY, SHARP TEETH YOU HAVE?
THE BETTER TO MAUL THE FLESH OF LITTLE RED--UH, I MEAN TO GUM MY FOOD WITH, MY DEAR!

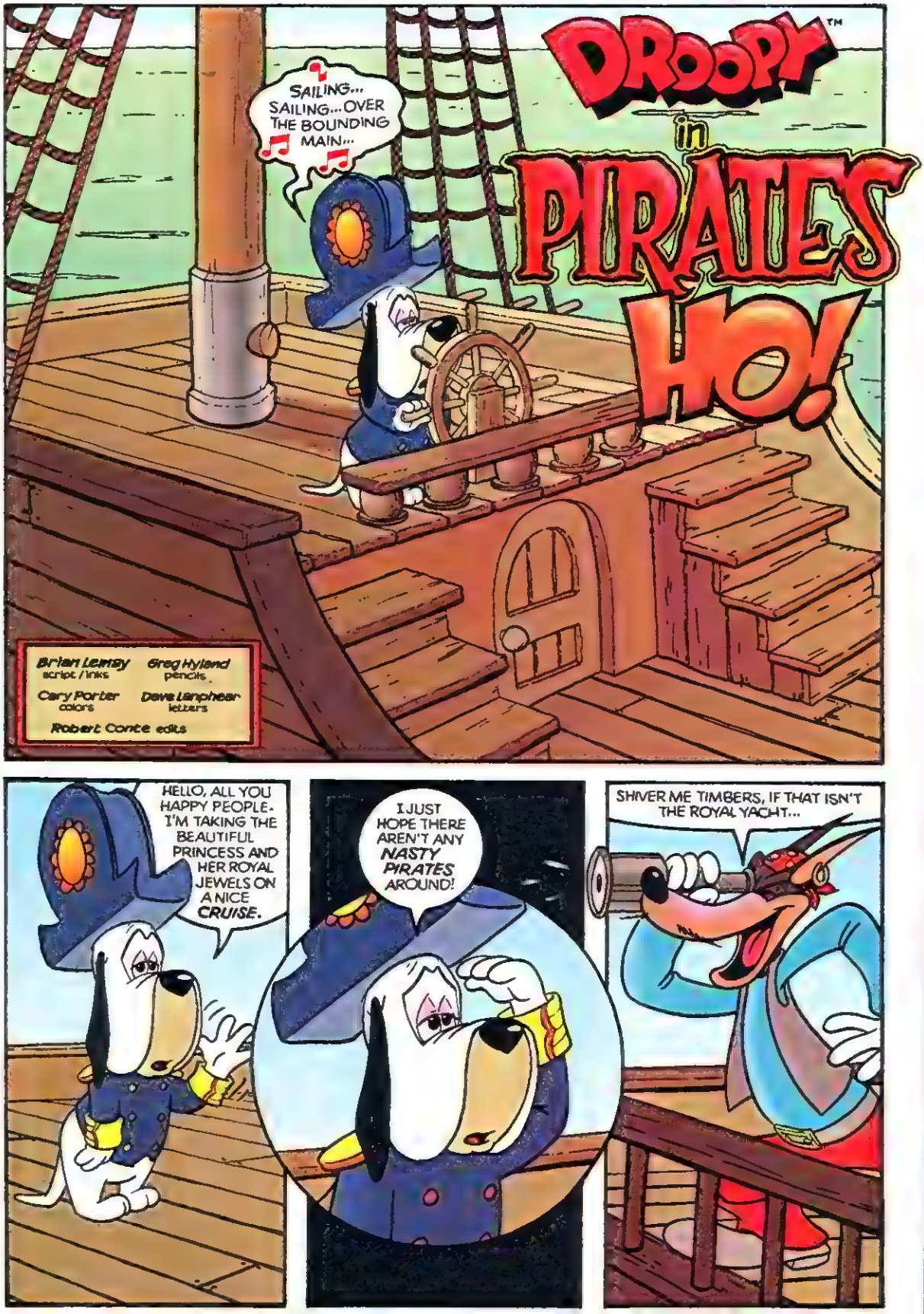
YOU'RE NOT GRAMMA! YOU'RE THE BIG, BAD WOLF! LIKE IN THE STORY!
JUST LIKE IN THE STORY, HONEY!


SEE, BEFORE YOU GOT HERE, I TIED UP GRAMMA AND PUT HER IN THE CLOSET!
THAT'S IN THE STORY, TOO.
YEAH...
...AND HERE'S THE PART WHERE I GET TO KISS NOT-SO-LITTLE RED RIDIN' HOOD!
WAIT A MINUTE, THAT'S NOT IN THE STORY!
IT IS NOW, BABY!
BUT WHAT ABOUT THE WOODS-MAN?
THIS STORY DON'T HAVE A WOODSMAN ANY-MORE. I REWROTE IT!
BAM!
HOWDY!
I CAN'T GET A BREAK FOR NOTHIN'.

I IS HERE TO SAVE THE DAY!
PLAYING THE PART OF THE WOODS-MAN IN TODAY'S PERFORMANCE WILL BE COUSIN WOLFIE.
I'LL GET YOU FOR THIS!
ALL RIGHT...
LET'S GET THIS OVER WITH.
OKEY-DOKEY, COUSIN! HYUCK! HYUCK!
BAM!
WACK!
THWAK!
EEK!
HUMPH!

STOP IT! YOU'RE CHAFING ME!
OOH, YOU CAD!
DON'T TOUCH ME THERE!
HEY! ENOUGH WITH THE BITIN'!
BAM!
WHAP!
OOF!
THIS ISN'T RIGHT!
IT AIN'T SO BAD!
OOH! THAT'S YOUR COLOR!
AW, SHADDUP! LET'S TRY THIS AGAIN!
WHERE ARE MY SOCKS?
EEE! GIMME MY UNDERWEAR! EEE!
CAREFUL, THAT'S LEATHER!
OOPS, SORRY! HYUCK!
SOCK!
ZONK!
I LOVE A MAN IN A UNIFORM!
DON'T YOU WORRY ABOUT THIS RASCAL NONE! HE'S ALL MINE! KISS!! KISS!!
HYUCK! HYUCK!
MMMMRRRPHH!!

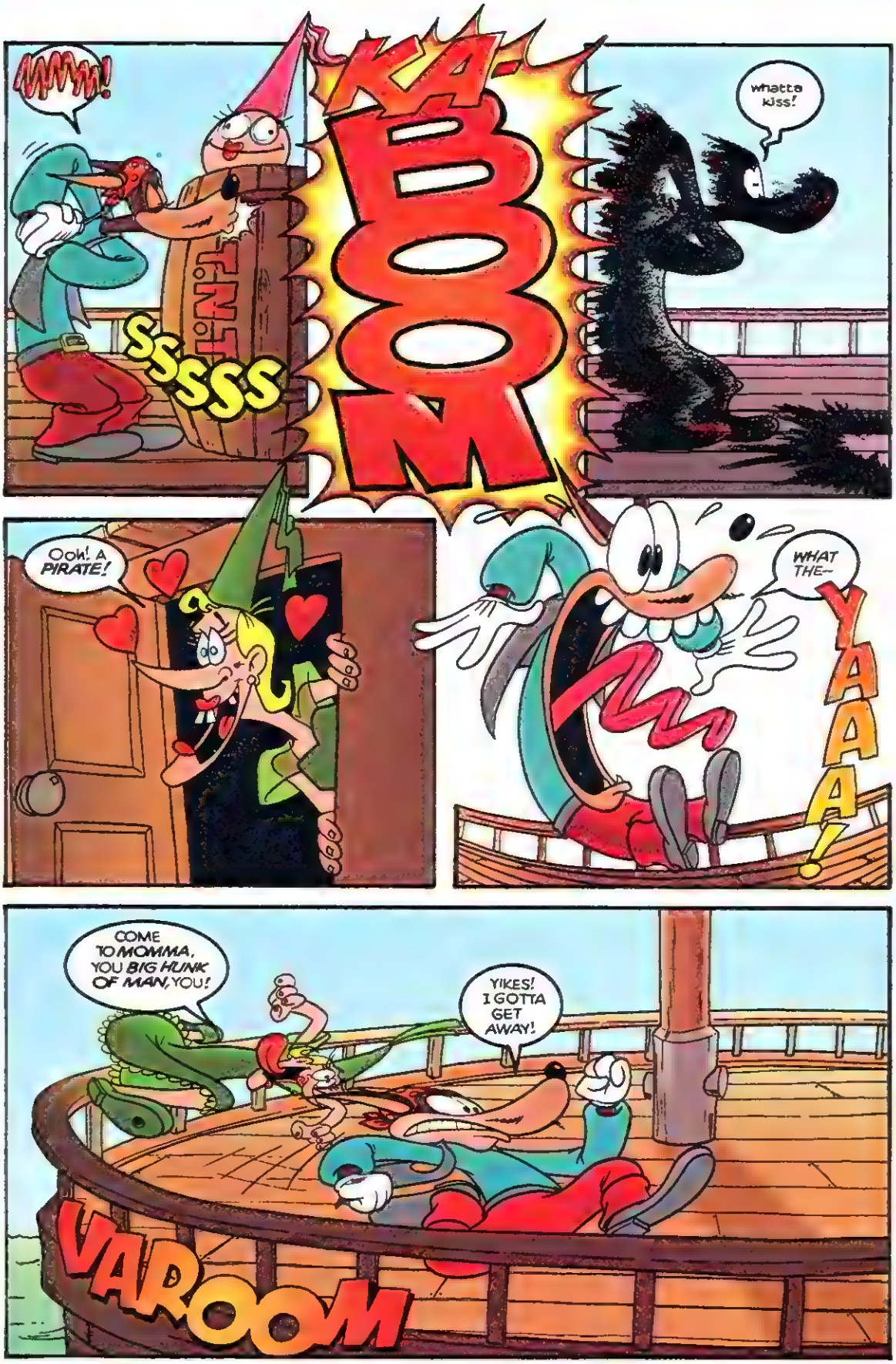
SMOOOCH
HEY! COME BACK HERE!
I AIN'T SO DUMB AFTER ALL! HEH-HEH!
YOU'RE TELLING ME!
The End


SAILING... SAILING... OVER THE BOUNDING MAIN...
DROOPY™
in
PIRATES
HO!
Brian Lemay
script / inks
Greg Hyland
pencils
Cary Porter
colors
Dave Lanphear
letters
Robert Conte
edits
HELLO, ALL YOU HAPPY PEOPLE. I'M TAKING THE BEAUTIFUL PRINCESS AND HER ROYAL JEWELS ON A NICE CRUISE.
I JUST HOPE THERE AREN'T ANY NASTY PIRATES AROUND!
SHIVER ME TIMBERS, IF THAT ISN'T THE ROYAL YACHT...

...JUST RIPE FOR PLUNDER!
WHERE'S THE LOOT?
OOH, YOU MEAN, OLD PIRATE! GET OFF MY SHIP.
Huh?
DOING
BOING
WELL, WELL! WHAT DO WE HAVE HERE? A LITTLE SCALAWAG!
JUST SIT RIGHT HERE, BUB...
T.N.T.
...YOU'LL GET A BLAST OUT OF THIS, HEH-HEH.

AND NOW FOR THE CROWN JEWELS!
EEEP!
HOMINA! HOMINA!
THIS LOOT SHOULD ADD NICELY TO MY COL-LECTION!
BOING
HELLO THERE BEAUTIFUL!

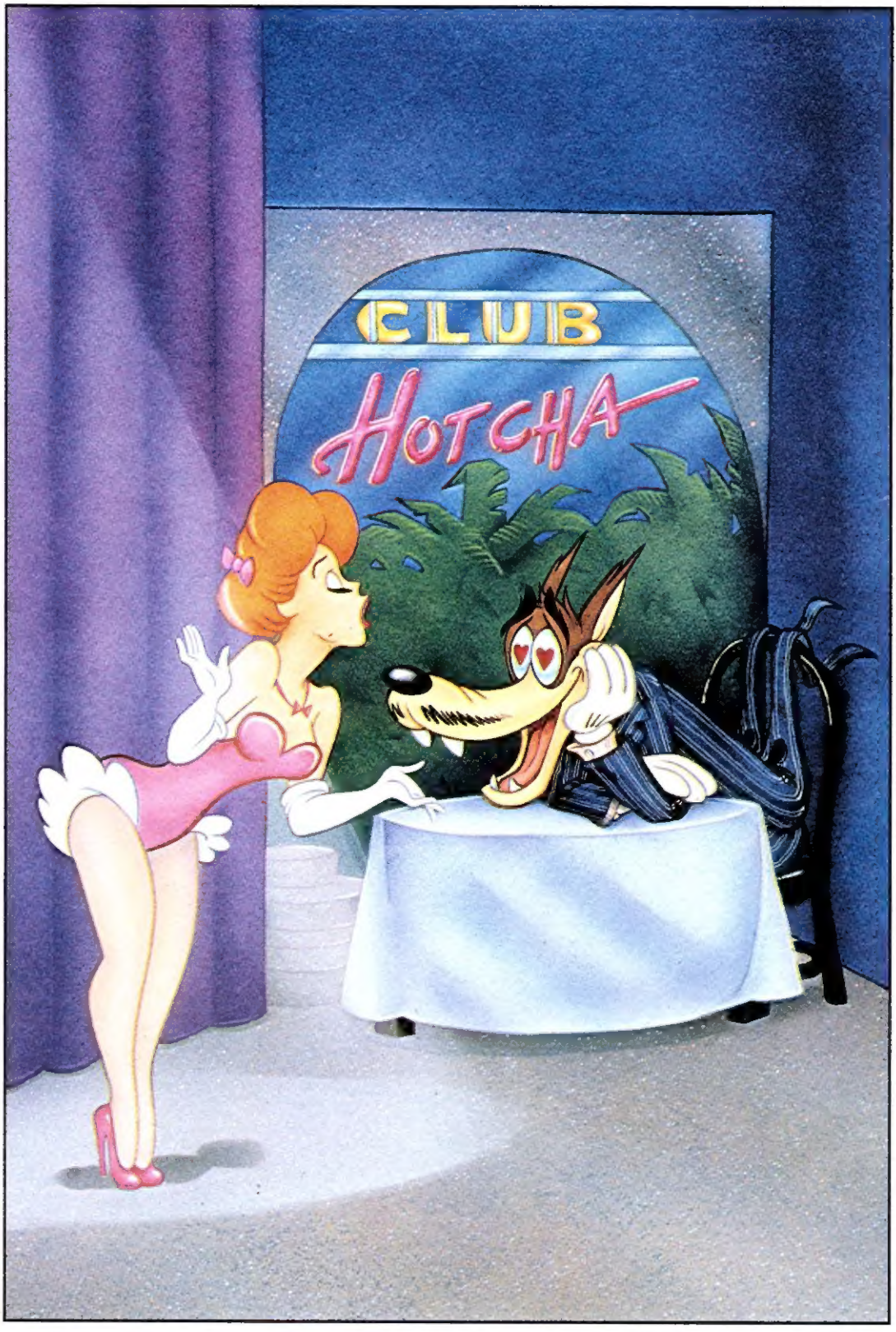
HUBBA-HUBBA.
C'MERE, BABE--AND GIVE ME A KISS!
STAY AWAY, YOU... WOLF!
EXCUSE ME, Mr. PIRATE, BUT YOU'RE STILL ON MY SHIP.
Huh? YOU AGAIN?
DOINK DOINK
EXCUSE ME A MOMENT, GORGEOUS.
DOINK DOINK
WIND WIND
AND NOW FOR THAT BIG KISS!
WHIRR
WHIRR
HEH-HEH-HEH!


!!!!!
SSSSS
TNT
KA-BOOM
whatta kiss!
Ooh! A PIRATE!
WHAT THE--
YAAAA!
COME TO MOMMA, YOU BIG HUNK OF MAN, YOU!
YIKES! I GOTTA GET AWAY!
VAROOM

HUFF-PUFF! I THINK I LOST HER! PANT!
HUH?
KISS ME, HANDSOME!
EEEP!
THAT UGLY BROAD WON'T BE ABLE TO FOLLOW ME UP HERE!
=WHEW!= WHATTA BEAST!
HOMELY, ISN'T SHE?

EE-YOW!
THIS GUY JUST WON'T LET UP!
OH, NOOOO!
COME TO ME, LOVER-BOY!
SCREECH
THAT'S IT! FORGET THE TREASURE! I'M OUTTA HERE!
GULP
MMM!

EEYOW
HEY, YOU CAN'T GET AWAY FROM ME THAT EASILY...
...I'M COMIN' AFTER YOU, ROMEO!
RRROOWW
EEEE!
YOO-HOO! Mr. PIRATE! WAIT FOR ME!
AHHHHHHHHH!
MY HERO!
YOU KNOW WHAT? I'M HAPPY.
end



WOLF & Red

BONUS PINUP

Art courtesy Turner Entertainment Co.

FINISH LINE

I read comic books. If you're reading this, the likelihood is that you do, too. Chances are probably also good that *not* many of us are what "industry experts" consider stereotypical comic-book readers — what most non-comic-book readers picture as male adolescents with no interest in anything other than the latest four-color exploits of the current fan-fave brawny/buxom, buff, bronzed, and brainless superhero. Unfortunately, that's the image of comic-book readers that has most successfully filtered out of our insular little community. That's why friends and family might openly snicker when you tell them you *work* in the comic-book industry, let alone *read* the darn things. That's why comic-book specialty shops are often viewed as nothing more than outdated analogues to video arcades, good for nothing more than perhaps keeping the kids off the streets after school — or, worse, prurient dens of iniquity.

I read comic books. I even read intelligently written superhero comic books. So do you, probably. I know a lot of people who *don't* — or at least haven't since they were thirteen years old. I bet you know them, too. And I bet they'd probably enjoy quite a few of the comic books being published now — if they could just get over the stigma of comic-book readers that our culture has for some unfathomable reason nurtured over the past fifty years.

If your father could buy a *Star Wars* or *Tarzan* comic in Waldenbooks, along with the latest Tom Clancy thriller and issue of *Popular Mechanics*, would he? If your sister could buy an issue of *Sin City* or *Madman Comics* in Tower Records, along with the current CDs from Salt-n-Pepa and Green Day, would she? If your mother could pick up an issue of *The Legend of Mother Sarah* or *Oh My Goddess!* at the check-out stand, along with *TV Guide* and the *Weekly World News*, would she? And if not, why not? These are the sorts of questions that Dark Horse and most of the other publishers in the comic-book biz are asking themselves right now. There've been enough drastic changes in the industry lately that we *need* to ask these sorts of questions. We honestly believe that the books we publish deserve to reach a much wider audience than the one that's faithfully been visiting local comics stores since the advent of the direct market.

As the comic-book industry struggles through massive changes in its own publishing and distribution structure, and works to encourage public perception of it as a valid form of mass entertainment, Dark Horse would like to stand forward as a catalyst to help facilitate those changes. The best way to do that is to continue to publish the widest diversity of comics available — superheroes and everything else. And, yes, no matter how many industry professionals still want to think of comics as simply an art form, we *are* an industry. As such, shouldn't we be trying to get as many people as possible to read our comics?

— Bob Cooper, editor

JUNE CHECKLIST

SHIPPING JUNE 6

- ❑ EDGAR RICE BURROUGHS' TARZAN: A TALE OF MUGAMBI
- ❑ GHOST IN THE SHELL #4
- ❑ STAR WARS: DROIDS (TRADE PAPERBACK COLLECTION)
- ❑ STAR WARS: RIVER OF CHAOS #1
- ❑ WOLF & RED #3
- ❑ X #15

SHIPPING JUNE 13

- ❑ AGENTS OF LAW #4
- ❑ ALIENS VS. PREDATOR: WAR #2
- ❑ COLORS IN BLACK #4
- ❑ DARK HORSE INSIDER #43
- ❑ DARK HORSE PRESENTS #98
- ❑ GHOST #3
- ❑ GUNSMITH CATS #2
- ❑ STAR WARS: DROIDS VOL. 2 #3
- ❑ VIRUS (TRADE PAPERBACK COLLECTION)

SHIPPING JUNE 20

- ❑ GRENDEL TALES: DEVIL'S CHOICES #4
- ❑ INDIANA JONES AND THE SPEAR OF DESTINY #3
- ❑ INSTANT PIANO #4
- ❑ SPECIES #1
- ❑ STAR WARS: JABBA THE HUTT — THE HUNGER OF PRINCESS NAMPI
- ❑ SUPERMAN VS. ALIENS #2
- ❑ TRIPLE•X #7

SHIPPING JUNE 27

- ❑ GODZILLA #1
- ❑ HARLAN ELLISON'S DREAM CORRIDOR #4
- ❑ THE LEGEND OF MOTHER SARAH #3
- ❑ THE MASK #5
- ❑ NEXUS: THE WAGES OF SIN #4
- ❑ OH MY GODDESS! PART 2 #5
- ❑ THE SHADOW: HELL'S HEAT WAVE #3

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